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A COLLOQUIAL SINHALESE READER

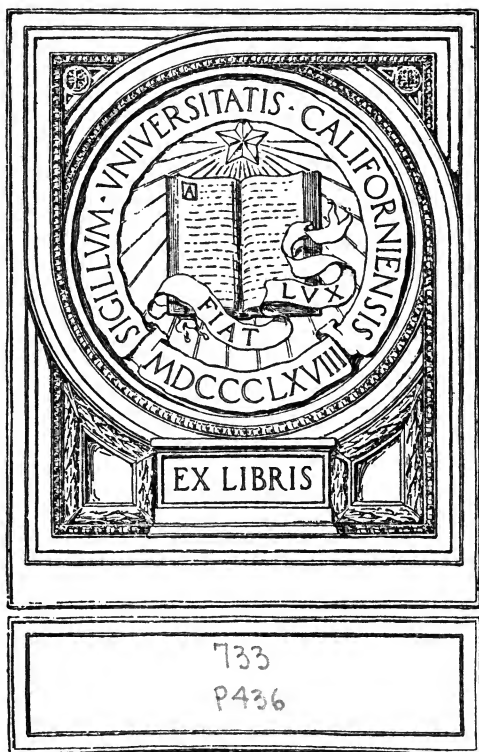
L. S. PERERA & DANIEL JONES

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A COLLOQUIAL SINHALESE READER

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A COLLOQUIAL SINHALESE READER

IN PHONETIC TRANSCRIPTION

(WITH AN INTRODUCTION ON THE PHONETICS
OF SINHALESE)

BY

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PREFACE

FOR the benefit of readers to whom phonetics is a new subject we would explain that phonetics is the science of pronunciation. The primary object of this science is to analyse the mechanism of speech with the greatest possible accuracy.

Phonetic theory is mainly concerned with describing how speech-sounds are made, and with instructing language learners how to learn to produce foreign sounds. Phonetic transcription is an adjunct to the study of phonetics. It is a special kind of writing based on the principle "one letter per phoneme."¹ Its object is to inform the reader what sequences of sounds are used in particular words and sentences.

This book is not primarily a treatise on the phonetics of Sinhalese, but we have thought that a useful purpose would be served by giving a certain amount of information on this subject in the Introduction.

Learners of the language must remember that in order to profit by the texts it is essential that they should first be able to make the isolated Sinhalese sounds. To do

¹ See Introduction, § 6.

this with complete success requires a certain study of phonetic theory under the guidance of a teacher.

Learners of Sinhalese using this book should read the texts aloud, taking each sentence at first slowly and gradually increasing the speed. They should endeavour to work them up to the rate of five or six syllables per second, which is about the average rate at which a Sinhalese speaks.

H. S. PERERA.

DANIEL JONES.

UNIVERSITY COLLEGE, LONDON,
January 1919.

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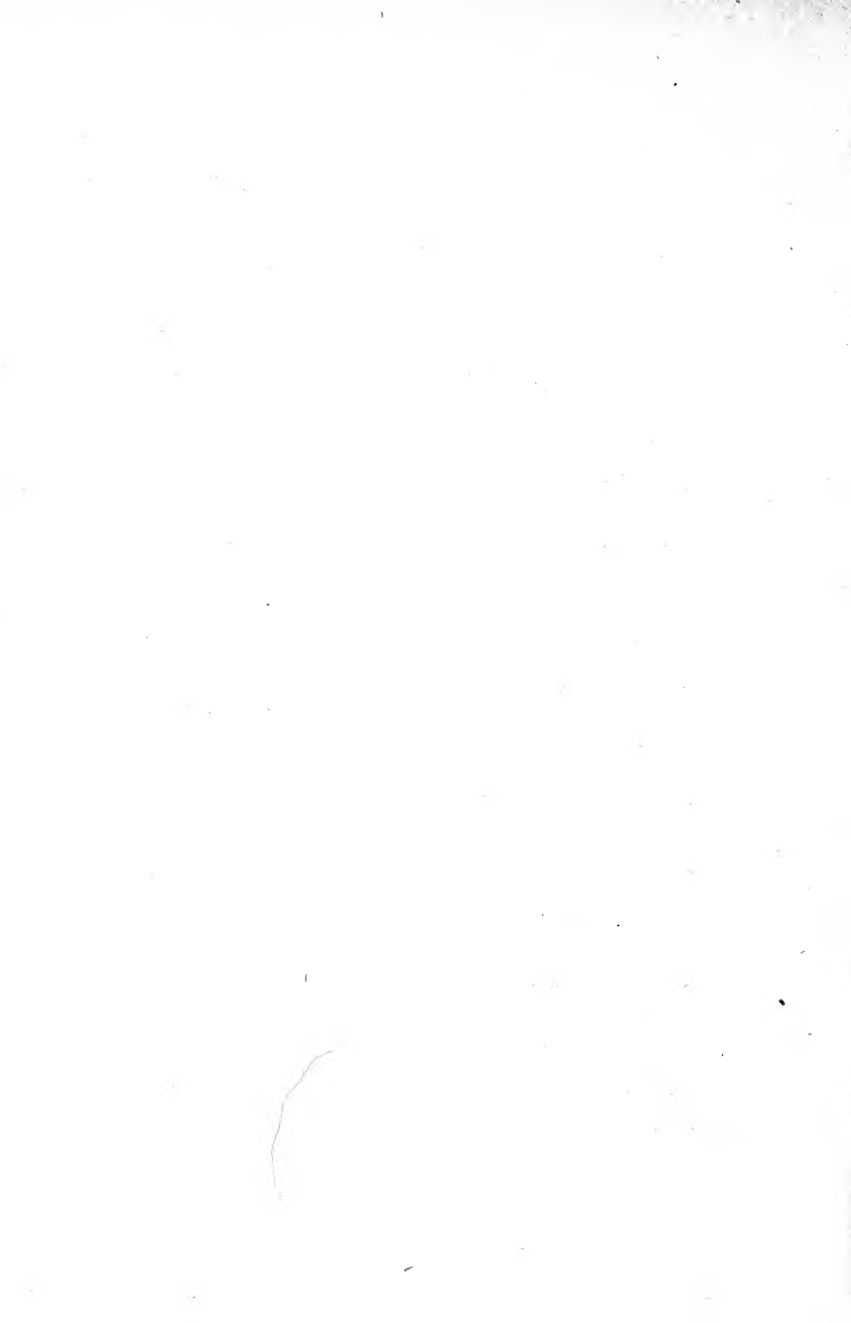
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INTRODUCTION

OBJECT OF THE BOOK

1. THE object of this book is to record with the greatest possible accuracy one form of colloquial Sinhalese. The form chosen is that used by the first author in ordinary talking.

2. From observations he has made on the speech of others, he has reason to believe this style of speech to be fairly representative of the colloquial language of the better educated inhabitants of Colombo. It is, of course, quite different from the literary language.

3. It is hoped that this record will prove helpful to those who wish to learn to speak colloquial Sinhalese, as well as to those interested in general phonetics.

VALUES OF THE PHONETIC SYMBOLS

SOUNDS AND PHONEMES

4. A *speech-sound* is a sound of definite acoustic quality produced by the organs of speech. A given speech-sound is incapable of variation.

5. Most languages contain a very large number of

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distinguishable speech-sounds. But fortunately it is not necessary in phonetic writing to have separate symbols for each sound, owing to the fact that many of the sounds fall into groups called phonemes.

6. A *phoneme* is defined as a group of related sounds of a given language which are so used in connected speech that no one of them ever occurs in positions which any other can occupy.

7. Thus the *k*'s in the English words *keep*, *call*, are distinct speech-sounds, but they belong to the same phoneme (the English *k*-phoneme). This is because the first variety of *k* only occurs before the sound *i*:, and the second does not occur in that position in English. The two kinds of *k* can without ambiguity be written with the same letter (*k*) in phonetic writing. Likewise the *n*'s in the Sinhalese words *kan:ɔə* ("hill"), *kan:ɔiə* ("mound"), are different sounds, but they belong to the same phoneme, viz. the Sinhalese *n*-phoneme. The first kind of *n* only occurs in Sinhalese before *t* and *ɔ*; the second only occurs before *t* and *ɔ*.

8. Speech-sounds which belong to the same phoneme cannot distinguish one word from another; failure to distinguish them on the part of a foreign learner may cause him to speak with a foreign accent, but it will not as a rule make his words unintelligible. On the other hand, if the foreign learner confuses one phoneme with another, he will confuse different words of the language.

9. It is generally only necessary in phonetic writing to have symbols for the phonemes. The use of the different sounds belonging to any given phoneme is, in most languages, determined by simple rules which can be stated once for all, and which can be taken for granted in reading phonetic texts.

THE SINHALESE PHONEMES

10. The colloquial Sinhalese language contains twenty-eight essential phonemes. There are also two non-essential phonemes (bracketed in the following list), which occur only in borrowed foreign words; they are not used by all speakers.

11. The phonemes are represented in International Phonetic notation by the letters *p, b, t, d, t̪, d̪*,¹ *k, g, ɟ, ɕ, m, n, ŋ, l, r, (ʀ), s, (ʃ), ɦ, v, j, i, e, æ, œ, a, ă, o, u, ə*.

12. Several of these phonemes include more than one sound, *e.g.* the *n*-phoneme (§ 23), the *s*-phoneme (§ 28), the *m*-phoneme (§ 45), the *g*-phoneme (§ 46). In what follows, the term "the Sinhalese sound so-and-so" is to be taken to mean the normal value of the Sinhalese phoneme.

FORMATION OF THE SINHALESE SOUNDS

13. The most typical sounds belonging to each Sinhalese phoneme are indicated roughly in Table I. (p. 4).

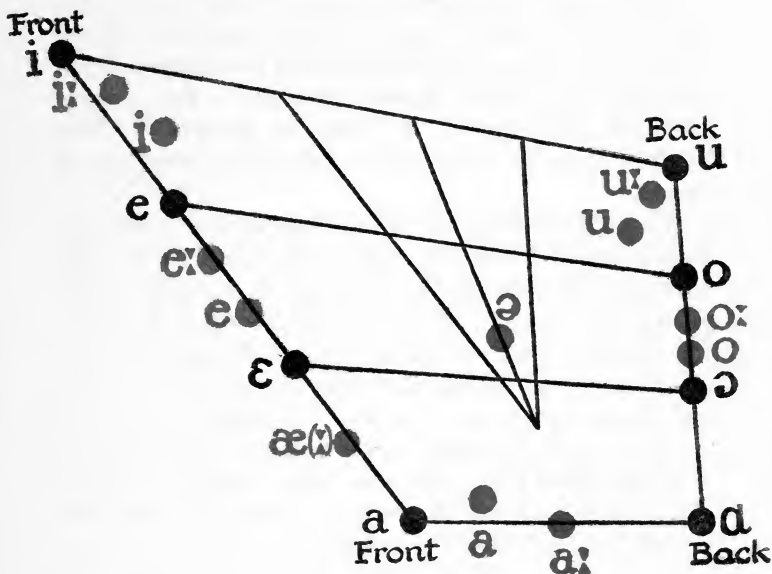
¹ The symbols *t̪, d̪* have been used for the retroflex plosives, as these signs can be shown on psychological grounds to be superior to the conventional *ʈ, ɖ*.

TABLE I.
CHART OF SINHALESE PHONEMES

	Bi-labial.	Dental.	Alveolar.	Alveolar with Front Raising.	Retroflex.	Palatal.	Velar.	Glottal.
Plosive. .	p b	t d			ʈ ɖ		k g	
Affricate .				tʃ ɖʒ				
Nasal . .	m		n				ŋ	
Lateral. .			l					
Flapped .			r					
Fricative .	f		s	ʃ				h
Semi-vowel .	v					j		
CONSONANTS.								
VOWELS.	Close . .	(u)				Front. i	Mixed. u	Back. u
	Open . .	(o)				e æ	a ə	o ɔ

TABLE II.

TONGUE-POSITIONS OF SINHALESE VOWELS



A diagram illustrating the tongue-positions of the Sinhalese vowels, by reference to the Cardinal Vowels. (The dots indicate the positions of the highest point of the tongue.)

Cardinal Vowels, *black*.

Sinhalese Vowels, *red*.

14. The formation of the vowels is shown with greater precision in Table II. (above). In this diagram the tongue-positions of the vowels are compared with those of the eight Cardinal Vowels. Any student who is familiar with the Cardinal Vowels will get from this

diagram a good idea of how the Sinhalese vowels are formed and what they sound like. A similar diagram for English vowels will be found at the beginning of D. Jones' *English Pronouncing Dictionary*.¹

[NOTE.—For the benefit of those not yet familiar with the Cardinal Vowels it may be stated that the Cardinal Vowels are certain vowel-sounds which have fixed tongue-positions and known acoustic qualities. The tongue-positions are described in books on phonetics. The acoustic qualities have been recorded on gramophone records.²

To learn the Cardinal Vowels requires oral instruction from a teacher who knows them. The student may with advantage supplement this teaching by a study of the gramophone records. If no suitable teacher is available, the student must manage as well as he can with the gramophone records and such explanations of the tongue and lip positions as are to be found in books.

A thorough knowledge of a system of Cardinal Vowels is indispensable for anyone who wishes to acquire a first-rate pronunciation of languages for which phonetically trained teachers are not to be had.]

SUPPLEMENTARY DETAILS REGARDING THE SOUNDS AND THEIR FORMATION

15. All the descriptions given here are subject to the general remark in § 43.

¹ J. M. Dent & Co., London.

² Two records of the Cardinal Vowels have been made by the Gramophone Company, Hayes, Middlesex. They are numbered B 804 in the Company's catalogue, and they are issued as one double-sided record, price 3s. 6d.

1. *Consonants*

16. The voiceless plosives (**p**, **t**, **ʈ**, **k**) are generally (but not necessarily) followed by a slight "aspiration," as in normal English.

Initial voiced plosives (**b**, **d**, **ɖ**, **g**) are only slightly voiced.

17. **p**, **b**. Articulation as in English.

18. **t**, **d**. True dentals, not alveolar sounds like the English **t**, **d**. In pronouncing the Sinhalese sounds the tip of the tongue just shows beyond the edge of the upper teeth.

19. **ʈ**, **ɖ** have their point of articulation a little further back than that of the English **t**, **d**, but not so far back as that of the Tamil retroflex ("cerebral") sounds.

20. **k**, **g**. Articulation as in English.

21. **ʈʂ**, **ɖʂ**. Affricates, somewhat similar to the English sounds of *ch* and *j* in *church*, *joy*; they are not accompanied by lip-rounding.

22. **m**. As in English.

23. **n**. This Sinhalese phoneme includes four distinct sounds. The most typical sound is alveolar (as in English). A dental variety is used when **t** or **d** follows. A post-alveolar variety is used when **ʈ** or **ɖ** follows. A somewhat palatalized variety is used in the group **nj**.

The presence of these varieties being always determined by the nature of the following sound, it is not necessary to indicate them by special signs in phonetic transcriptions.

24. **ŋ**. The English sound of *ng*, as in *long*.

25. **l**. A variety of **l** with medium resonance, about as in English *learn* (not as in *feel*).

26. **r**. The normal Sinhalese variety of **r** is "flapped," *i.e.* it is the sound arrived at if rolled **r** (which is a series

of taps of the tip of the tongue against the "teeth-ridge") is reduced to one single tap. Sinhalese *r*, though more usually flapped, is often reduced to the corresponding fricative sound *ɹ*. (*ɹ* is similar to the English variety of *r* heard in *draw*.)

27. *ɸ*. "Bi-labial *f*." Similar to the sound made in blowing something to cool it. In Sinhalese it only occurs in borrowed words of European origin, and in interjections.

28. *s*. The Sinhalese *s*-phoneme includes three main varieties—the normal, the advanced, the retracted. All are a kind of slightly "lisped" *s*, *i.e.* a sound intermediate in character between the English *s* and the English *θ* (*th* as in *thin*). The advanced variety (used only before *t* and *d*) has a point of articulation further forward than the typical value; the retracted variety (used only before *ɹ* and *ɖ*) has a point of articulation further back than the typical value.¹ The Sinhalese *s*-sounds probably differ from English *s* by leaving a wider air-channel at the point of articulation; it is also probable that the "front" of the tongue is a shade flatter than in English.

29. *ʃ* resembles the English sound of *sh*, but is not accompanied by lip-rounding. This sound is only used in borrowed foreign words, chiefly words borrowed from Sanscrit. In this book such words are written with *s*, this being the more usual pronunciation.

30. *ɦ*. A partially or completely "voiced" *h*. As *h* in the English word *inherent*, when said quickly.

31. *u*. A weak glide-sound, in the normal form of which the tongue starts in a neutral vowel position (as for *ə*) and the lips start close together but not quite in complete contact. This position is not maintained for any appreciable time, but the tongue and lips immediately

¹ Compare the *s*'s in *istarəŋ* ("excellent"), *istesəmə* ("station").

proceed to the position of the following vowel. There is no perceptible friction accompanying the sound.

The Sinhalese sound *u* might be regarded as a sort of frictionless voiced correspondent to *ɸ*.

32. *j*. The English sound of *y* in *yes*. This is another frictionless glide-sound. The tongue starts at or near the position of the vowel *i* and immediately proceeds to the position of the following vowel.

2. Vowels

33. *i*. When long, the Sinhalese *i* has a tongue-position slightly lower than and retracted from Cardinal Vowel No. 1 (see Table II.). It is thus similar to the most usual English sound of *ee* in *see*; the Sinhalese sound is, however, a pure one (not diphthongized as so frequently in English).

When short, the Sinhalese *i* has a tongue-position a shade lower than that of the long sound; but the difference in quality between the short and long sounds is not so great as between the English vowels in *see* and *sit*.

34. *e*. When short, approximately as in the English word *get* (average educated Southern English pronunciation). When long, the tongue-position is a shade higher than this; the difference is, however, slight (see Table II.).

35. *æ*. Situated almost midway between Cardinal Vowels Nos. 3 and 4 (see Table II.). The sound is very similar to the Southern English sound of *a* in *cat*.

36. *æ̃*. A nasalized *æ*. Resembles the French sound of *in* in *fin*.

37. *a*. When long, the phoneme has a value about half-way between Cardinal Vowels Nos. 4 and 5. The tongue-position is thus slightly in advance of the most usual value of English *a* in *father*.

When short, the phoneme has a value a little nearer to Cardinal Vowel No. 4 (see Table II.).

38. *ã*. A nasalized *a*.

39. *o*. Two varieties of *o* are distinguishable in Sinhalese, one of which is used when the vowel is long and the other when it is short. Both varieties are situated between Cardinal Vowels Nos. 6 and 7, the short one being nearer to No. 6 and the long one nearer to No. 7 (see Table II.). The lip-rounding is weak. Both sounds are quite distinct from all the English *o*-sounds.¹

40. *u*. When long, Sinhalese *u* has a tongue-position rather lower than and probably slightly advanced from Cardinal Vowel No. 8 (see Table II.). The lip-rounding is weak. It must thus be carefully distinguished from the numerous English ways of pronouncing *oo* in *too*. In particular, the Sinhalese *u*, unlike the English phoneme, has no tendency towards diphthongization.

When the vowel is short, the tongue-position is probably a little lower still, and the lip-rounding is still less than for the long sound (see Table II.). The Sinhalese short *u* is something like the Southern English vowel in *put*, but it has rather less lip-rounding than this.

41. *ə*. A "central" vowel, similar to the English sound of *a* in *along*.

DIPHTHONGS

42. The following diphthongs occur in Sinhalese :
e:i, *ei*, *æi*, *ai*, *ori*, *oi*, *uri*, *ui*, *iu*, *eu*, *æ:u*, *æu*, *au*, *o:u*, *ou*, *ae*.

UNDER-ARTICULATION OF UNSTRESSED SYLLABLES

43. Unstressed syllables are very laxly articulated in Sinhalese. During the pronunciation of such syllables

¹ Many Scotch people use Cardinal Vowel No. 6 in *hot* and Cardinal Vowel No. 7 in *home*.

the tongue and lips seem to make the absolute minimum of motion necessary for rendering the sounds recognizable and the words intelligible.

44. Most of the Sinhalese phonemes contain special sounds generated by this tendency to reduce tongue and lip motions to a minimum.

45. Thus in intervocalic **m** the lips do not always quite meet; in other words intervocalic **m** is often replaced by a nasalized **v** (**ũ**). For instance, **namə denek** ("nine persons") is often pronounced **naũə denek**. Again intervocalic **v**, as in **an:dəvənəva** ("I dress," trans.), is often reduced to a hardly perceptible movement of the lips. So also the **j** in such a group as **-əjə-** does not nearly reach the **i**-position.

46. Intervocalic **d** tends to become the corresponding fricative **ð** weakly pronounced;¹ intervocalic **g** tends either to become the corresponding fricative **ɣ** (weakly pronounced) or to disappear altogether. Thus **ædəgənə** ("pulling") tends to become **æðəgənə** or **æðənə**. **æge** ("hers") is usually pronounced **æe** in conversation.

47. Intervocalic **n** can sometimes be scarcely heard. Thus **baninəvə** ("I abuse") is often pronounced almost, if not quite, **bainəva**.

THE SOUND-ATTRIBUTES IN SINHALESE

LENGTH

48. Length is a very important element of speech in Sinhalese. All vowels and most consonants occur both long and short, and many words are distinguished by the presence or absence of length in a vowel or a consonant.

¹ **ð** is the English sound of *th* in *then*.

Compare :

go:na ("deer")	gonə ("bull")
æ:tə ("to her")	ætə ("bones")
pa:rə ("road")	parə ("of low character")
ka:tə ("bitter")	katə ("mouth")
kan:də ("hill")	kaṇdə ("trunk")
mal:ə ("bag")	malə ("flower")

49. When sounds are long, the fact is indicated where necessary in the phonetic transcriptions by placing the mark : immediately after the symbol of the sound. Placed after the symbol of a plosive consonant the mark : is to be taken to indicate prolongation of the "stop" of that consonant.

50. In most cases length is a "significant" element of speech in Sinhalese; its use is not regulated by any rules. In the following special cases, however, rules can be formulated.

51. (1) Terminal consonants of words are always long, *e.g.* the **t** of **anit** ("the other"), the **ŋ** of **maŋ** ("I"). In consequence of this rule, it is possible to simplify the phonetic transcription by omitting the length-mark in these cases.

52. (2) Terminal vowels of words may be pronounced either long or short at pleasure, except in a few words where the vowel is always long. In the phonetic transcriptions no length-mark is placed after such vowels, except in those words in which the length is essential (*e.g.* **ge:z**, **ridi:**).

53. In the groups **mb**, **nd**, **nḍ**, **ŋg**, **nj**, the first consonant is sometimes long (and is so marked in the phonetic transcriptions) and sometimes exceedingly short. As it happens to be very unnatural for English people

to make nasal consonants short in such positions, we have thought it desirable to mark the shortness specially, by placing the mark ~ over the symbols of these sounds, thus, *m̃b*, *ñd̃*, *ñd̃*, *ṅg̃*, *ṅj̃*. (This mark is really superfluous, and should be omitted when the simplest type of phonetic transcript is desired.)

54. In all other medial consonant-groups (such as *kv*, *lg*, *lv*, *mp*, *st*) the first of the two consonants is always long. It is not necessary to mark this length in phonetic transcriptions.

55. The groups *m̃b*, *ñd̃*, *ñd̃*, *ṅg̃*, *ṅj̃*, are felt by Sinhalese speakers to belong syllabically to what follows. Thus the word *fiuṅgak* ("much") is divided syllabically thus *fiu-ṅgak*.

STRESS

56. Stress (force-accent) is not a "significant" element of speech in Sinhalese. In other words, it is not possible to convert one Sinhalese word into another by altering the position of the stress.

57. Stress may be represented, when necessary, by placing the mark ' at the beginning of the stressed syllable.

58. All stress in Sinhalese is weak, *i.e.* the difference in force between stressed and unstressed syllables is not so great as in English. It is sometimes quite difficult to say which syllables in a sentence are stressed.

Word-Stress

59. If a word of more than one syllable requires to be stressed in the sentence, the speaker may put the stress on any syllable he likes. There are no strict rules

regulating the position of the stress in words of two or more syllables. There are, however, certain tendencies, of which the principal are described below.

60. In what follows, the term "long syllable" is used to denote a syllable containing either (1) a long vowel, or (2) a diphthong, or (3) a short vowel followed by two consonants, or (4) a short vowel followed by a long consonant. For the purposes of syllable length, the groups *m̃b*, *ñd*, *ñḍ*, *ṅg*, *ṅj*, count as single consonants.

61. *Tendency No. 1.*—If there is one long syllable in a word, there is a tendency to put the stress on that long syllable.

62. Thus there is a tendency to stress the first syllable of *'in:əua* ("to be"), *'gæ:nulamea* ("girl"), the second syllable of *bo'fi:denek* ("many"), *mi'nis:u* ("men"), the third syllable of *pi'ti'pas:e* ("behind"), *davə'sakda* ("one day"), the fourth syllable of *kakulu'an:tə* ("to the crabs"), the fifth syllable of *pirimila'me:k* ("boy").

63. *Tendency No. 2.*—If there are two or more long syllables in a word, there is a tendency to stress the first of those long syllables.

64. Thus there is a tendency to stress the first syllable of *'gæ:nulame:k* ("girl"), *'pas:en:da* ("on the following day"), *'pa:t:əle:tə* ("to the workshop"), *'nəuua:mə* ("when bent"), and the second syllable of *mi'nis:uŋ:ge* ("of men"), *e'leuua:mə* ("when driven").

65. *Tendency No. 3.*—If a word consists of two short syllables, the tendency is to stress the first syllable.

66. Thus there is a tendency to stress *'bəri* ("cannot") on the first syllable.

67. *Tendency No. 4.*—If there is no long syllable in a word of three or more syllables, the tendency is to stress either the first syllable of the word, or the second syllable,

or to distribute the stress equally over the first two syllables.

68. Thus **pirimi** ("male") is generally pronounced either 'pirimi or pi'rimi or pi'rimi, **muḥunokərə** ("without mixing") is generally pronounced either 'muḥunokərə or mu'ḥunokərə or mu'ḥunokərə (whenever it is felt to be a single word).

Sentence-Stress

69. In the sentence, the most important words from the point of view of meaning receive stress. Less important words tend to lose such stress as they would have if said alone.

70. Thus in the sentence 'men:rə loku 'pintu:reak ("here is a large picture"), **men:rə** ("here is") and **pintu:reak** ("picture") are stressed, while **loku** ("large") has no stress.

71. The words which appear important to a Sinhalese are not necessarily those which a European might be inclined to regard as important. Thus many English people would be inclined to stress **loku** in the above sentence.

Rhythm

72. Whenever possible, the rapidity of saying the unstressed syllables in a Sinhalese sentence is so arranged as to make the stresses follow each other at approximately equal intervals of time. The result is to give a marked rhythmical character to the language. Sometimes an extraordinary number of syllables are crowded into one "stress bar," in order to effect the equality of intervals.

73. The usage is best illustrated by appending a musical notation to Sinhalese sentences. Thus :



'men:ə | 'pirimi lamea | 'met:ə urdə | 'danəgafiagəne | 'in:əua.
 ("Here the boy is kneeling on the mattress.")



'epitə penenə | 'kan:de.
 ("On the hill in the distance.")

INTONATION

74. Intonation (voice-pitch) is not a "significant" element of speech in Sinhalese; that is to say, words are not distinguished by pitch as they are, for instance, in Chinese.¹ Intonation is not even used to any large extent for conveying "expression" or subtle shades of meaning, as in English. (Sinhalese has an elaborate system of particles which answers this purpose.)

75. Nevertheless intonation must be attended to by the learner of the language, otherwise his speech will sound strange.

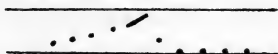
76. Intonation is best represented by a system of dots and lines placed in reference to two horizontal lines indicating the upper and lower limits of the ordinary speaking voice. The dots represent approximately level pitches, and the lines represent rising or falling pitches. Each dot or line has reference to one syllable.

77. Sinhalese intonation has not yet been fully in-

¹ Except in a few isolated cases. Thus the sound *m* pronounced with a high rising pitch means "eh?"; pronounced with a low falling pitch it means "all right." Both words are very common. The former may be distinguished in writing when necessary by adding a rising pitch mark ' (*m̃*).

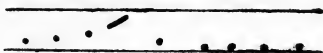
vestigated, but the main features appear to be as described below.

78. The normal complete Sinhalese sentence has an intonation of this type :



79. This typical intonation is so placed that the high rising pitch \nearrow is somewhere on what may be considered the most important word in the sentence ; it is immaterial where that word may be in the sentence.

80. The following are examples :



e:go:l:o tæ:g:ak araŋ a:va.

("They came bringing a present.")



maŋ gamətə gie næ.

("I did not go to the village.")



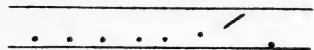
gifin tienəva:də mbə koləmbətə?

("Have you been to Colombo?")



mbə me:kə kəla nə:də?

("Didn't you do this?")

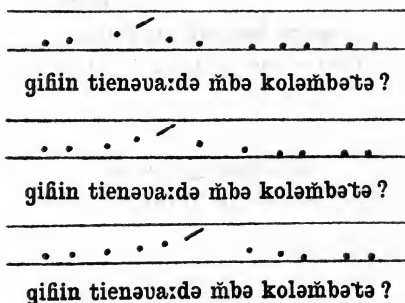


e:kə kə:dune nə nə:də?

("Didn't it break?")

81. In many sentences different speakers might feel different words to be the most important. Consequently there is often much latitude in the choice of the word which is to receive the high rising pitch. For instance, in the sentence **gifiñ tienəva:də m̃bə koləmbətə?** some might put the high rising pitch on **gifiñ** and others might put it on **koləmbətə** instead of on **tienəva:də** as above.

82. Moreover it appears that the high rising pitch may be placed on any one of the syllables of the important word. Thus considering **tienəva:də** to be the most important word in the above sentence, the following intonations are possible, in addition to that indicated in §77.



SCRIPT FORMS OF NON-ROMAN LETTERS

t	<i>sk</i>	s	<i>f</i>
ɾd	<i>ed</i>	fi	<i>h</i>
tʃ	<i>ff</i>	v	<i>ve</i>
dʒ	<i>dʒ</i>	æ	<i>æ</i>
ŋ	<i>ŋ</i>	ə	<i>ə</i>
F	<i>F</i>	:	<i>~</i>

SPECIMEN OF PHONETIC WRITING

(First Four Lines of Text 1)

menz wd ræts pumtʃi gæmulamek
ea dampastə oh rɪskut sudu
hæhekut ratu redskut ændsla
tiennva. eae atvɔls valslut
kanyɔls arungslut tiennva.
ea gɛts piɔtipasɛŋ midule inɔva.
gei bitɪ sudui. uluachau
dʒanɛlvɔlsɔls nil tiɪnts gaula
tiennva.

TEXTS

ENGLISH TRANSLATION

1. AN UP-COUNTRY GIRL

Here's an up-country | small girl. She | "dam"¹ colour
"ofæriæ"² and | white jacket and | red cloth | is wearing.

On her hands bracelets and | in her ears earrings |
there are. She | behind the house | is in the garden.
The walls of the house are white. To the doors and
windows | blue paint | has been rubbed.

Many men | are going on the road. From Dumbara
to Kandy | how an elephant is being brought | the small
girl | is looking. On the elephant's back | a man is.
Holding its trunk | another | is going on foot. On the
two sides of the road | there are houses. On the hill
appearing in the distance | a beautiful bungalow | is.
Rather than being near the road | to be in the bungalow
on the hill | the girl wishes. You wish | in which place
to be ?

2. LIONS

Here | a lion and lioness and three little ones | are.
To the goat's little one | "elupætia" | as we say, [so] to
the lion's little one, "siŋ:fiæpætia" | we say.

The lioness | stretched on the ground | is. The large
lion | behind | is standing. One little lion | near the

¹ The name of a berry.

² The cloth thrown over the shoulder in the woman's dress.

SINHALESE

1. urdərətə gæ:nu-lame:k

men:ə urdərətə | puntʃi gæ:nu-lame:k. ea | dam:pa:tə
oʃəriəkut sudu fiæt:ekut ratu red:əkut | æñdəla tienəva.

eae atvələ valəlut | kaɲvələ aruɲ:gəlut | tienəva. ea
| getə pitipas:ej | midule in:əva. gei bit:ri sudui. uluahau
ɟane:ləvələtə | nil ti:ntə | ga:la tienəva.

minis:u boʃo:denek | pa:re janəva. dum:bərə fiṭə
nuərətə | ætek genəjanə fiəti | puntʃi gæ:nu-lamea |
bala:gənə in:əva. æta:ge pitə urdə | minifiək in:əva.
ʃoɳ:dəvələ al:agənə | tavat ek:enek | pain janəva. pa:rə
depæt:ə | geval tienəva. epitə penənə kan:de | las:ənə
baɲ:gəla:vək | tienəva. pa:rətə kit:uə in:əva:tə varda |
kan:də urdə baɲ:gəla:ve in:r-də | gæ:nu-lamea kæməti. m̃bə
kæməti | kofie in:r-dədə?

2. siɲʃieo

men:ə | siɲʃie:kut siɲʃiədenekut | pətau tun:denekut
| in:əva. eluage pətiatə | elupətia kia | kiənəva vage |
siɲʃieage pətiatə | siɲʃiəpətia kia | api kiənəva.

siɲʃiədenə | bimə digə:vela | in:əva. loku siɲʃiea |
i:tə pitipas:ej | fiṭəgənə in:əva. ekə siɲʃiəpətiək |

mother | is lying on the ground. The other two | is playing.

The lion's, lioness's, the little ones' | eyes, ears, tails | appear to us.

Two children standing on a side | at these animals | how they are looking | you see, is it not? Those children | are Sinhalese children. One | is a girl. The other | is a boy.

3. COCONUT TREES

Here are some coconut trees. A man is climbing one. In it many coconuts | are. Away from the trees | there is water. The water appearing between the trees | is of a red colour.

The grass is green. The leaves of trees are also of that colour. But | "tæmbili"¹ coconuts | are red.

To the cart | two bulls is tied. Near the bulls | a man is. The pair of bulls is white. The cart is a "baræ karatreak."²

Now let us count the coconut trees. Six trees are very near. Sixteen | because they are very far off | appear small. In all the trees | "how many nuts there are" | do you think?

4. A RAILWAY CARRIAGE

Here | to a railway carriage | men are entering. They | unlike the men of our country | are people having a different colour and dress. Mother, father, son and daughter | are in it. They are English.

The father is wearing a hat. He | is looking at the time by his watch. The girl is seated. How she has the doll beside her | look. She is pulling the window curtain.

¹ The name of a particular kind of coconut.

² The name of a special kind of cart.

mau laŋgə | bimə pereli in:əva. anid:ena | sel:an-kərə-
nəva.

siŋflea:geɪt siŋfiədenəgeɪt pætəvu:geɪt | æs | kaŋ | valga
| apətə penenəva.

lamai den:ek | pæt:əkiŋ fiɪtəgənə | me satun difa |
bala:gənə in:ə fiəti | m̥bəla:tə penenəva | ne:də? e: lamai
| siŋfiələ lamai. ek:enek | gæ:nulameɪk. anit:ek:ena |
pirimi lameɪk.

3. pol gas

men:ə pol gas va:geak. minifiek gafiakətə janeva.
e:ke | pol gedi fuɪŋgak | tienəva. gasvələtə efiain | vaturə
tienəva. gas atərem penenə vaturə | ratu pa:tai.

tanəkolə nil pa:tai. gasvələ kolat e pa:tai. numut |
təmbili pol | ratu pa:tai.

karat:etə | gon: den:ek bændəla tienəva. gon laŋgə |
minifiek in:əva. gom:ba:nə sudui. karat:e barə
karat:eak.

dəm pol gas ganaŋkərəmu. gas fiajak bofiomə
kit:uen tienəva. dafiaseak | bofiomə epitə fin:da |
punftiətə penenəva. se:rəmə gasvələ | geɪdi ki:ak tienəva
kia:də | m̥bə fiitan:e?

4. re:l:u karat:eak

men:ə | re:l:u karat:ekətə | minis:u ætulvenəva. e:gol:ə
| ape rate minis:uŋ vage novə | venə pa:təkut ænduməkut
æti ajəvəlui. am:ai | ta:t:ai | putai | duai | e:ke in:əva.
e:gol:ə iŋ:giɪɪsika:reoi.

ta:t:ə top:ɪak da:gənə in:əva. ea | at:orəlo:sue
vela:və balənəva. gæ:nu-lamea vardiuela in:əva. bo:nik:a
laŋin tia:gənə in:ə fiəti | bala:paŋ. æ dʒane:lə red:ə
æðəæðə in:əva.

The boy | on the mattress | is kneeling. To push the train | he seems to be trying. He also | has a hat on. Trousers and coat | he is wearing!

The girl has no "ofæriæ."¹ On her hands no bracelets. In her ears no earrings. This railway carriage | from those in our Ceylon | is somewhat different.

The mother loves the children very much. The children listen to what the mother says.

5. AN ELEPHANT

Here is an elephant and | a little child. The child | is sleeping on the ground. To the child a piece of cloth | is put on!

On the elephant's trunk | broken from a tree | a branch also is.

It with it | the flies that come to rest on the child's body | drives away. The child having raised one hand | with the elephant's trunk | is trying to play.

The elephant's large ear and | small eye and | its long tusk | appear to us.

To the elephant | how many tusks are there? How many eyes? How many ears? How many legs?

There appear to us | one tusk, one ear and one eye | only. The child's two hands, and two legs | appear to us.

The sky, the grass, a small "dæva:le,"² | also three coconut trees | appear to us. The elephant and child are in the foreground. The "dæva:le" and trees are | a very long way off. More than the "dæva:le" and the trees | the elephant appears to be tall. That is | because it is near.

¹ See note 2, p. 20.

² A particular kind of temple.

pirimi lamea | met:re urdæ | danegafiagənə in:əva. re:l:uə
tal:ukərəla arin:rđə | ea væ:anjkərənəva vagei. ea:t |
top:riak dama:gənə in:əva. kalisəməkut ko:t:ekəkut |
æñdəla tien:ə.

gæ:nu-lameatə ofəriak nə. ate valəlut nə. kaŋvələ
aruŋ:gəlut nə. me re:l:u karat:re | ape laŋka:ve e:vətə
vərda | tikak venəsi.

am:a lamaintə bofiomə a:dərei. am:a kiənə de lamai
aŋianəva.

5. ætek

|men:ə ætekut | pordī lamer:kut. lamea | bimə nida:gənə
in:əva. lameatə redi kæl:ləkut | an:dəva tien:ə.

ætaz:ge fioñrdəvæle | gafiakiŋ kardaz:gat | at:əkut tienəva.

u e:kenj | lameage æŋge vaŋian:rđə enə mæs:an | eləvənəva.
lamea ekə atak us:ə | æta:ge fioñrdəvælat ek:ə | sel:an-
kəran:rđə fiadənəva.

ætaz:ge loku kanat | puntŋi æfiæt | uge digə sudu daleat
| apətə penenəva.

ætartə | dalə ki:ak tienəva:rđə ? æs ki:ədə ? kaŋ ki:ədə ?
kakul ki:ədə ?

apətə penen:re | ekə dale:əkut ekə kanəkut ekə æfiækut |
pamənai. lameage at dekat kakul dekat | apətə pene-
nəva.

aŋasat tanəkolat puntŋi der:va:lekut | e ærə polgas
tunəkut | apətə penenəva. æta:t lameat in:re | laŋgai.
der:va:let gasut tien:re | ŋuŋgak æ:tai. der:va:letat gas-
vələtat vərda | æta usəva vage penenəva. e | u:laŋgiŋ in:ə
nisai.

6. A RAILWAY STATION

Here is a railway station. Under the bridge | how the train comes | look. Three carriages, one engine | there are. It is not a very long train.

Till the train comes people | are looking on, on the platform. Some people | are standing. Some | are walking. Yet others | are sitting. Let us count and see. Three gentlemen, two ladies, a small child and a baby.

There, a gentleman | because he is late | is coming up running. To get into this | will it be difficult for the gentleman? Till the next train comes | on the platform | will he have to walk up and down?

Over the top of the door of that room | "Porters' Room" | painted | you see is it not? A porter is | the station coolie. There a porter | is coming dragging some boxes.

On the top of the door of another room | "Ticket Office" | is painted. Men having gone into it | take tickets. There | two gentlemen | having taken tickets | are coming out of the room.

7. THE JACKAL AND THE CRABS

One day | a jackal on the embankment of a tank | was crying. Having dug holes in the embankment | being in them | some crabs having heard this crying | having come out | "Why are you crying?" | they asked.

"My kinsmen having driven me away from the forest | how can I be without crying? Where shall I now live?" the jackal sobbing cried. Then the crabs | "Why did they drive you from the forest?" | asked. The jackal to it [*i.e.* their question] thus answered: "Because I said I could not go with them to catch crabs | they drove me away."

6. re:l:u iste:səmak

re:l:u iste:səmak men:ə. pa:ləmə ja:tiŋ | re:l:uə enə
fiə:ti | bala:paŋ. karat:ə tunai, endʒiŋ ekai | tien:e. e:kə
vædie digə re:l:uak nevei.

re:l:uə enə kam minis:u | pælætfo:me urdə bala:gənə
in:əva. samafiərə denek | fi:təgənə in:əva. samafiərə
denek | ævidinəva. tavat aʒəval | i:ndəgənə in:əva. balan:də
ganəŋkərəmu. mafiāt:uru tun:denai | no:nəvəru den:ai |
po:di lameai | be:bi.

an:ə | ekə mafiāt:ək | parak:uvela nisa | duəgənə
enəva. me:kətə nægen:də | mafiāt:eatə ama:ru vev:ide?
anit re:l:uə enə-kaŋ | pælætfo:me | fiakmaŋ kəran:də
vev:ide?

arə ka:məre uluafiau pa:die | “po:tərɫage ka:məre”
kia | ga:fala tienəva | m̥bəla:tə penenəva ne:də? po:tər
kian:ə | iste:səme kulika:reatai. an:ə po:tərkenek |
ba:dupet:i ædəgənə janəva.

tavat ka:məre:kə uluas:e | “tikæt:u ka:məre” kia
ga:fala tien:a. minis:u e:kətə gifin | tikæt:u gan:əva.
an:ə | mafiāt:uru den:ek | tikæt:u araŋ | ka:məre i:ndəla
eliətə enəva.

7. nariai kakuluoi

da:vəsakda | nariək vəu kan:diak urdə | a:ndəa:nda un:a.
kan:die val fia:ragənə | eva ætule fiiti | kakuluən:tə me
æ:ndi:mə æfila | uŋ i:fələtə ævit | æi m̥bə a:ndan:e kiəla |
æfiua.

mae næ:dæ:ʒo ma:və kæleŋ eleua:mə | matə na:ŋda
in:də puluan:də? maŋ itin in:e kofie:də kiəla | naria
ikigagafia æ:ndua. etəkətə kakuluo | æi e:go:lo m̥bəvə
kæleŋ eleue kia | æfiua. naria | i:tə mefiemə ut:ərədun:a.
e:go:laŋ ek:ə kakulaŋ al:an:də jan:də matə bæ kiua:mə |
ma:və eleua, ʒə kiəla.

"Oh, good, kind-hearted jackal. You stay here. We will protect you" | the crabs said. The jackal agreed to this | and stayed there.

On the following night the moon shone brightly. The jackal | suggested a walk in the moonlight. They said, "Oh dear, we are afraid to go beyond where we could see our holes."

Then the jackal said | "Do not be afraid, I shall protect you." Then all of them | went for a walk in the forest. Having gone under a tree | having stopped a little | the jackal began to howl. Then a crowd of its kinsmen | came there. All the jackals having joined together | having caught the poor crowd of crabs | ate them all leaving none.

8. THE METAL-WORKER AND THE BRACELET

When silver was given for making articles | by mixing much copper | a habit of cheating | many metal-workers have.

"Make a bracelet of pure silver." | One day | his mother entrusted silver to a silversmith. "You are my mother who loves me. Then | with regard to your bracelet | can I cheat?" the son said.

A few days afterwards | the metal-worker went and gave to his mother a heavy bracelet of silver. But that night, no sleep came to him. To the habit of cheating | should one say how far he had become a slave | while making the article | he forgot the love he had for his mother. Now when he remembers his cheating | no sleep comes to him.

Immediately in the night, having gone to his workshop, | without mixing any copper at all | he again made a fine silver bracelet. On the following day, having put this bracelet on his mother's hand, | he took the other bracelet and went away. Afterwards | having a good conscience | he was able to sleep in the night.

ane: si:de:vi fioṇdē fiitak æti naria. m̃bē mēfiē iṇḍiṇ.
api m̃bēvā a:ras:akēran:ǵā kia | kakuluo kiua. naria
e:kētō kāmētiuela | etēnē un:a.

pas:en:da ra:trie fiāṇdē fioṇdētō pæ:ua. naria | fiāṇdē
pæ:ne ævidin:rđe jan:rđe kata:kēla. uṇ kiua | ane api
valēval nepenēnē durē jan:rđe bajai kia.

naria etēkōtō kiua | bajēven:rđe epa, maṇ m̃bēla:vē
prēve:s:an kēran:ǵā kiēla. i:tō pas:e sērēmō ek:ē | kēle
ævidin:rđe giā. gafiak jatōtō gifin | tikak nēvētunā:mē |
naria fiu:kian:rđe patan:ǵat:a. etēkōtō uge nē:dē:jo
ranṭṭuak | eten:tō a:va. nari sērēmō ek:āfiuvela | dup:at
kakuluan tikē al:agēnē | ekekuat nē:rē kē:va.

8. bardal:lai valal:ai

bardu fiādi:mētō ridi: dun:a:mē | tam̃bē fiuṇḡak
mis:ērēkērē | vāntǵa:kērēnē siritak | noek bardal mini-
s:uṇ:ge tienēua.

tanikērē ridi:en valal:ak fiadan:rđe kia | dāvēsakda |
bardal minifiēkutō eae mau ridi: bairēdun:a. “m̃bē matō
a:dēre æti mae am:ai. itin | m̃be valal:ē gēnat | vāntǵa-
kēran:rđe matō puluan:dē?” kia | puta kiua.

tikē dāvēsākōtō pas:e | barē ridi: valal:ak barda:la
tama:ge maūtō gifin dun:a. numut eda rē ea:tō nin:dēgie
nē. vāntǵa:keri:me purud:ētō | koṭǵ:ērē vā:lvela fiitiadē
kiuot | barduē fiadēnēkōtō | am:atō tibunē a:dēret matō
kēnētiuvuna. dēṇ vāntǵa:vē sifiivenēkōtō | nin:dējan:e nē.

evēle:mē rē pat:ēle:tō gifin | tam̃bē pord:akvat muḡu-
nokērē | fioṇdē ridi: valal:ak a:et fiēdua. pas:en:da me
valal:ē am:age ate damēla | anit valal:ē aran a:va. i:tō
pas:e | fioṇdē fiērdēsā:kxiak ætuē | rē:tō nida:gan:rđe
pulanḡuvuna.

9. WATER

Water to us even more than fire | is needful. For drinking, cooking, bathing, washing clothes and that kind of thing | we need it. Without water | rice being boiled does not become "bat."¹ Even for baking bread, even for keeping our bodies clean | it cannot be without it. Besides, | for farmers to farm, | water is certainly necessary.

It is by rain | that the land receives water. In Ceylon, in the northern and eastern provinces | rain is very scarce. In the districts which have hills rain is more abundant.

By the flowing away of rain-water | rivers and streams are formed. For farming | rain-water is collected in tanks. When rain-water has soaked into the ground | springs are formed by it. Water comes to wells | from springs.

People bathe in rivers, streams and ponds. They wash clothes. They take the water from wells for drinking. Having pipes | the tanks made for conducting water to cities | are kept clean; if one should bathe and wash clothes in them | great hindrances would arise to the health of people. Often | when the hot season becomes longer than is usual | wells, tanks, ponds being exhausted | famines arise.

¹ Ordinary boiled rice.

9. vaturə

vaturə apətə gin:dəretat varda | o:nəkərənəva. bon:rde |
 ujan:rde | na:n:rde | redi apul:an:rde | jana:di der:valvələtə
 | apətə e:kə o:nə. - vaturə nətutə | fia:l tæm:bila bat ven:ə
 næ. pa:m pulus:an:rdevat | ape səri:rə pirisiŋduə tia:
 gan:rdevat | e:kə nətutə bæ. e:æərə | goiantə goitəŋ-
 kəran:rde | vaturə o:nəmai.

væfi vəsi:men tamai | poləvətə vaturə læben:ə. laŋ-
 ka:ve | uturu nægenəirə palax:tvələtə | varusa:və bofiomə
 fiijgai. kaŋdu tienə palax:tvələtə væfi vædi.

væfi vaturə gala:jæ:meŋ | gaŋ:ga | ojeval | fædenəva.
 goitæm pinisə | væuvələ væfi vaturə ek:afaukərə tienəva.
 væfi vaturə poləvətə bi:gat:a:mə | eiŋ ulpat fædenəva.
 lijuələtə vaturə unan:ə | ulpatvəlinui.

minis:u gaŋ:ga ojeval pokunuvələ na:nəva. - redi
 apul:ənəva. lijuələ vaturə bon:rde gan:əva. paip:ə dama |
 nuərevalvələtə vaturə gəni:mətə fiada tienə væu | pirisi-
 ŋduə tia:gan:əva; e:væe na:n:rde | redi so:dan:rde giot |
 minis:uŋ:ge sani:petə loku ba:da pæmine:vi. noekvitə |
 gri:sməka:le o:nəva:tə varda dikuna:mə | liŋ | væu |
 pokunu fiinđi | sa:ŋgətə fiatəgan:əva.



VOCABULARY

THE alphabetical order of the phonetic symbols is, a, ǣ, æ, ǣ̃, b, d, ɗ, ɗ̃, e, ə, ɛ, g, ɣ, i, j, k, l, m, n, ŋ, o, p, r, s, t, ʈ, ʈ̃, u, v. (The long sounds are placed before the corresponding short sounds.)

In the vocabulary are given after each noun its plural, and after most verbs their principal parts, viz. the past tense and the past participle.

a:dəre, love
 a:et, again
 a:ras:a:kərenəva, I protect
 a:va, came
 adinəva, æd:ra, ædəla, I pull
 afianəva, æfiəua, afiala, I
 ask
 afiasə, afiasəval, sky
 ajə, ajəval, person
 -ak, a
 al:agan:əva, al:agat:ra, al:a-
 gənə, I hold
 al:ənəva, æl:ua, al:a, I catch
 am:a, am:rəla, mother
 ama:ru, difficult
 an:dəvənəva, æn:deua, an:-
 dəvela, I dress (another)
 an:rə, there
 aǣdinəva, æn:da, aǣdəla, I
 dress

aǣdəaǣnda, crying
 aǣdənəva, aǣndua, aǣdəla,
 I cry
 ane:, oh dear
 anid:en:ra, the other two
 anit, the other
 ape, our
 apətə, to us
 api, we
 apul:ənəva, apul:ua, apul:ə-
 la, I wash clothes
 aran, having taken
 arə, that
 arəgənə, having taken
 arun:gəle, arun:gələ, earring
 at:ə, atu, branch
 at:orəlo:suə, at:orəlo:su,
 watch
 atə, at, hand
 atəren, from among

æ, she
 ædædæ, pulling
 ædægənə, pulling
 æge, hers
 æfiæ, æs, eye
 æfiənəva, æfiuna, æfila, I hear
 æfiua, I asked
 æi, why
 ændəla, having dressed
 ændumə, ændum, dress
 ændirmə, the crying
 ændua, I cried
 æŋgə, æŋgəval, body
 æta, ætru, elephant
 æti, having
 ætua, having
 ætule, inside
 ætulvenəva, I enter
 ærə, besides
 ævidinəva, ævidra, ævidəla,
 I walk
 ævit, having come

bæda:va, bæda:val, hind-
 rance
 bænə, bæ:nəval, a pair
 bæ:rədenəva, I entrust
 bæda:la, bædal:ru, metal-
 worker
 bæduə, bædu, article, thing
 bædupətriə, bædupətri, box
 bæjə, fear
 bæjəvenəva, I fear
 bala:gan:əva, I see, look after
 balənəva, bælua, baləla, I
 see, look
 bændinəva, bæ:n:da, bændəla,
 I tie
 baŋ:gəla:va, baŋ:gəla:val,
 bungalow

barə, heavy
 bærkərat:te, a cart drawn by
 two bulls
 bæ, cannot
 bændəla, having tied
 be:bi, be:bila, baby
 bi:gan:əva, I drink up
 bimə, biŋ, ground
 bit:ie, bit:i, wall
 bo:nik:ra, bo:nik:ro, doll
 bofi:dena, many persons
 bofiomə, much
 bonəva, biua, bi:la, I drink

da:gan:əva, I put on
 dafiaseə, sixteen
 daleə, dalə, tusk
 dam:pa:te, purple coloured
 dama:gan:əva, I put on
 damənəva, dæm:ra, daməla,
 I put
 danəgəfiagan:əva, I kneel
 davəsakda, one day
 davəsə, davas, day
 dex, dex:val, thing
 dex:va:le, dex:va:ləval, temple
 deke, two (things)
 denra, two (persons)
 denə, people
 denəva, dun:ra, di:la, I give
 depətri, on the two sides
 -də (*interrog. partic.*)
 digə, long
 difia, towards
 duə, dur:vəru, daughter
 duəgənə, running
 dum:bərə, name of a district
 dun:ra, I gave
 duprat, poor
 durə, far

ɔʒane:lə, ɔʒane:lə, window

e:, that, those

e:kə, e:va, it

e:ɡol:ɔ, they

e:va, those things

ea, e:ɡol:ɔ, he

eda, that day

efiaɪɪŋ, away from

eiŋ, from it

ek:afukərənəva, I collect

ek:afuvenəva, gather together

(*intrans.*)

ek:enek, one person

ek:ə, with

-ek, a

ekə, one

eleua, I drove off

eləvənəva, eleua, eləvəla, I
drive off

eliətə, out

elua, eluo, goat

elupætia, elupætio, kid

endʒɪɪ:ekə, endʒɪɪ, engine

enəva, a:va, ævit, I come

epa, do not

epitə, far

etentə, thither

etənə, there

etəkotə, then

evəle:mə, at once

ga:la, having rubbed

ga:nəva, gə:va, ga:la, I rub

gafia, gas, tree

gafianəva, gəfiaəva, gafala,

I strike

gan:əva, gat:a, arəɡənə, I

take

ganəŋkərənəva, I count

gaŋgə, gaŋ:ga, river

gə:nu, female

gənə, about

gəni:mə, the taking

gediə, gedi, nut, fruit

ge:, geval, house

genəjanəva, I take away

gia, I went

gihiŋ, having gone

ɡin:dərə, fire

giot, if one should go

goija, goijo, farmer

goitəmə, farming

ɡona, ɡoŋ, bull

ɡri:sməkə:lə, hot season

fi:l, boiled rice

fiarəɡan:əva, I dig for myself

fiadənəva, fiədua, fiadəla, I
try, make

fiəjə, six

fiakmaŋkərənəva, I walk up
and down

fiāndə, fiāndəval, moon

fiāndəpa:nə, moonlight

fiatəɡan:əva, arise

fiadenəva, fiəduna, fiədila,
I become

fiədi:mə, the making

fiət:ə, fiət:a, a Sinhalese
lady's dress

fiəti, manner, how

fiərdəsa:kxiə, conscience

fin:da, because

fiindənəva, fiinduna, fiindila,
be exhausted

fiŋgə, scarce

fiitə, fiitəval, heart

fiitə, from

fiitəɡan:əva, I stand

fi:ti:ne:va, fi:ti: or un:a,
 fi:təla, I am, stop
 fi:ñdə, good
 fi:ñdətə, well
 fi:ñdəuələ, fi:ñdəuələval,
 trunk of an elephant
 fu:kienəva, I howl
 fu:ŋgə, many, much

i:rətə, to it
 i:rəpasə, afterwards
 -i, is
 i:fi:lətə, up
 i:ki:gagafə, sobbing
 i:n:rətə, to be
 i:n:əva, un:a or fi:ti: or fi:təla,
 I am
 i:ñdəla, from
 i:ñdəgan:əva, I sit
 i:ñdiŋ, be (*imperat.*)
 i:ŋ:gi:ri:sika:rea, i:ŋ:gi:ri:sika:
 reo, Englishman
 i:stə:səma, i:stə:san, station
 i:tiŋ, them

ja:na:di, that kind of
 ja:nəva, gi:a, gi:fi:ŋ, I go
 ja:tətə, to under
 ja:tiŋ, under
 -jə = inverted commas

ka:mərə, ka:mərə, room
 ka:da:gan:əva, I break off
 ka:kulə, ka:kul, leg
 ka:kulua, ka:kuluo, crab
 ka:n:də, ka:ñdu, hill
 ka:n:diə, ka:n:di, hillock, edge
 ka:nə, ka:ŋ, ear
 ka:nəva, ka:va, ka:la, I eat
 ka:ŋ, until

ka:li:səmə, ka:li:san, trousers
 ka:ra:tə, ka:ra:təval, cart
 ka:ta:kə:rənəva, I talk
 ka:rl:ə, ka:rl, piece
 ka:rua, I ate
 ka:le, ka:lə, forest
 ka:məti, is wishing
 ka:məti:venəva, I agree
 ke:nək, one (person)
 ka:rənəva, ka:lə, ka:rəla, I do
 ki:kə, how many
 ki:a, ki:lə = inverted commas
 ki:nəva, ki:ua, ki:lə, I say
 ki:ruə, near
 ki:ruen, near by
 ki:uot, should one say
 ko:r:te:kə, ko:r:t, coat
 ko:fiə, where?
 ko:lə, ko:lə, leaf
 -ko:tə, when
 ko:t:ərə, how much
 ku:li, coolie, labourer

la:mea, la:mai, child
 la:ŋka:uə, Ceylon
 la:ŋgə, la:ŋgiŋ, near by
 la:s:ənə, beautiful
 læbenəva, læbuna, læbila, it
 is received
 li:ñdə, li:ŋ, well
 lo:ku, large

ma:fiat:ea, ma:fiat:uru, gentle-
 man
 ma:ŋ, I
 ma:təkenəti:kə:rənəva, I forget
 mau, mauveru, mother
 ma:ə, my
 ma:s:a, ma:s:o, fly
 m:bə, you

me:, this, these
me:kə, merua, this, these
mesie, here
mesiemə, in this way
men:rə, here
met:rə, met:rə, mattress
-mə, when, even
midule, midul, garden
minifa, minis:ru, man
mis:ərəkərənəva, I mix
mufukərənəva, I mix

na:n̄da, not crying
na:nəva, n̄:va, na:la, I bathe
naria, nari, jackal
navətinəva, n̄vətuna, n̄və-
tila, I stop
n̄:, not
n̄:d̄ə:ja, n̄:d̄ə:jo, relation
n̄:rə, not leaving
n̄genəirə, east
n̄genəva, n̄guna, n̄gila,
I get up into
n̄t̄uə, without
n̄vətuna, I stopped
n̄:d̄ə, is it not?
nepenənə, not appearing
nida:gan:əva, I sleep
nil, blue
nin:dəjanəva, sleep comes
nisa, because
no:na, no:n̄av̄eru, lady
noek, many
noekv̄it̄ə, often
n̄və, not
nuərə, nuərəval, city
nuərə, Kandy
numut, but

or̄nə, it is necessary
or̄n̄əkərənəva, I need

of̄ərijə, of̄əri, a cloth thrown
over shoulder
oja, that person
ojə, ojəval, stream

parl̄əmə, pa:l̄aŋ, bridge
pa:r̄ŋ, bread
pa:r̄ə, pa:r̄əval, road
pa:r̄t̄ə, pa:r̄t̄əval, colour
pa:r̄diə, pa:r̄di, step
pa:jə, pa:jəval, foot
paip̄:r̄ə, paip̄:r̄ə, pipe
pa:la:t̄ə, pa:la:t̄, district
pam̄ənə, only
para:kruvenəva, I am late
pas:r̄ə, after
pas:en:da, on the following
day
pa:t̄:əle, pa:t̄:əla, workshop
pa:taŋ:gan:əva, I begin
pa:r̄:ua, shone
p̄æl̄ətr̄o:me, p̄æl̄ətr̄o:m,
platform
p̄əminenəva, p̄əminuna,
p̄əminila, occur
p̄ət̄:r̄əkiŋ, on a side
p̄ət̄:əva, p̄ət̄:au, little one (of
animals)
pinisə, for
pirimi, male
pirisiŋduə, in a clean way
pit̄ə, pit̄əval, back
pitip̄as:əŋ, behind
per̄əl̄enəva, per̄əl̄una, per̄ə-
lila, I turn over
penenəva, penuna, penila, I
appear
po:r̄:t̄ər, po:r̄:t̄ər̄v̄eru, porter
po:d̄:r̄ə, a little
po:di, small

pokunə, pokunu, pond
 pol, coconut
 poləvə, earth
 puluan, able
 pulus:ənəva, pilis:ua, pu-
 lus:əla, I bake, burn
 purud:ə, habit
 puta, putru, son

ra:triə, ra:tri, night
 ranʃuə, ranʃu, crowd
 ratu, red
 ratə, ratəval, country
 ræ:, ræ:val, night
 red:ə, redi, cloth
 ridi:, silver

sa:ɡete, sa:ɡetə, famine
 samafiərə, some
 sani:pe, health
 sata, satru, animal
 səri:re, səri:re, body
 se:rəmə, all
 sel:əmə, sel:an, play
 sirdə:vi, kind
 sifi venəva, it comes to my
 mind
 siɳfiə, siɳfiə, lion
 siɳfiədenə, siɳfiəden:u, lioness
 siɳfiəpætia, siɳfiəpætio, lion
 cub
 siritə, sirit, custom
 so:denəva, se:dua, so:ɖəla,
 I wash
 sudu, white

ta:t:riə, ta:t:riəla, father
 tal:ukərənəva, I push
 tama:ge, his

tamai (*emphatic partic.*)
 tambə, brass
 tanəkole, tanəkole, grass
 tanikərə, alone
 tavat, more
 tām:benəva, tām:buna,
 tām:bila, I boil
 tāmibili, kind of coconut
 ti:ntə, ink, paint
 tia:gan:əva, I keep
 tienəva, tibuna, tibila, is
 (referring to things)
 top:riə, top:ri, hat
 tun:dena, three persons
 tunə, three

tikə:truə, tikə:tru, ticket
 tike, a little

u:, uɳ, it (of animals)
 uɖə, up
 uɖəratə, up-country
 uʃənəva, iua, uʃəla, I cook
 ulpətə, ulpat, spring
 uluas:ə, uluaɖiau, top of a
 door
 una, was
 uɳ, they (of animals)
 us:ənəva, is:ua, us:əla, I lift
 use, tall
 ut:ərədenəva, I answer
 -ut, and
 uturu, north

va:ɖivenəva, I sit
 va:geak, some
 va:luənəva, I become a slave
 vada, more

uage, as	-uat, even
uafianəua, uæfiæua, uafiala,	vature, water
settle upon	uæfi, rain
uafinəua, væsra, uæfiæla, it	væsi:mə, the raining
rains	vævə, væu, tank
valalæ, valəlu, bracelet	ve:vide, will it be?
valə, val, hole	vela:və, time
valge, valga, tail	venas, different
vantfa:və, vantfa, deceit	venə, other
vantfa:keri:mə, cheating	venəua, vuna or una, vela or
vantfa:kerənəua, I cheat	vi, I am, become
varusavə, rain	vuna, I was

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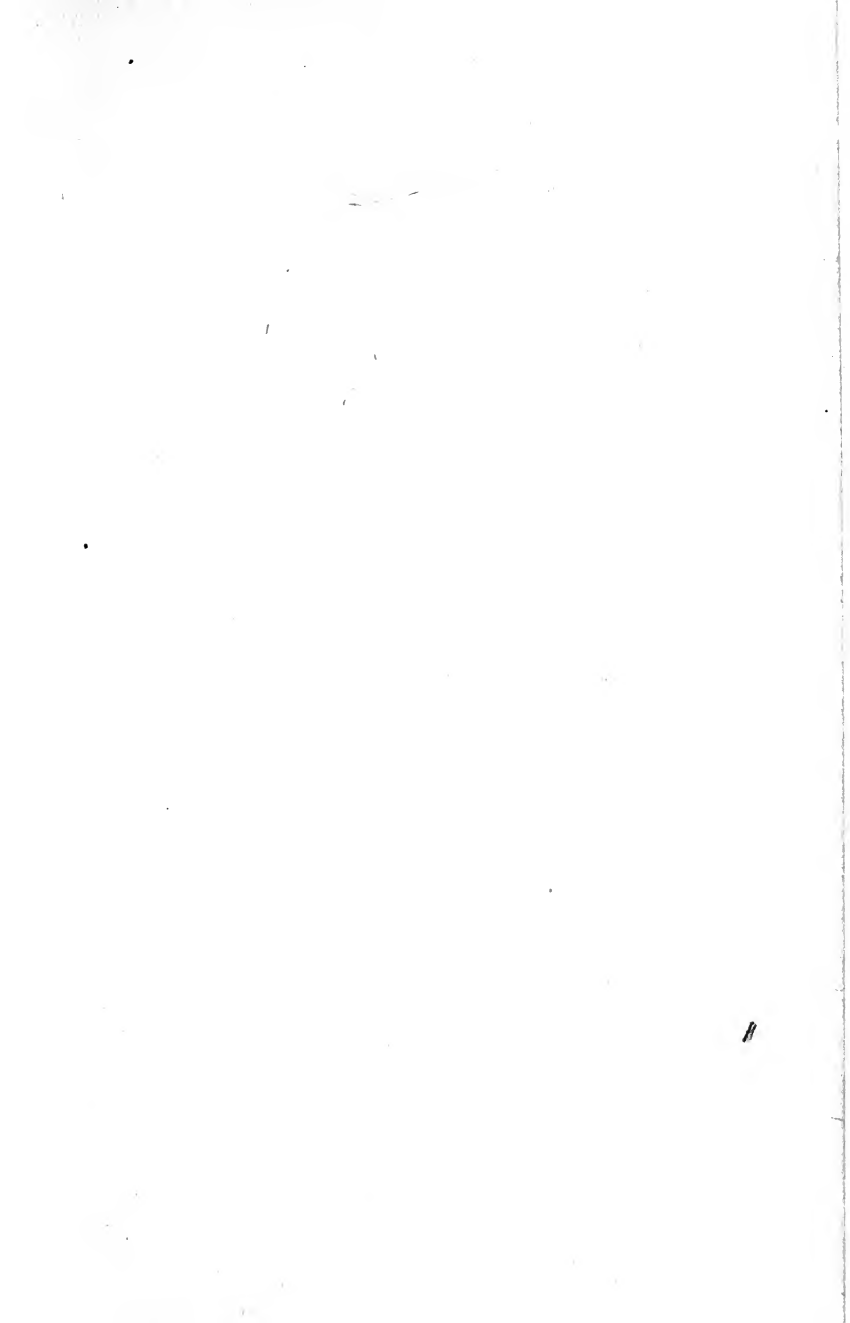
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